

DRAMA SERIES AND SERIALSPROJECT NOS: 02349/2721-41/LDL BOO(5H)(6B)(7W)(8P)/71/XSPOOLS: 412560, 412568, 418036, 418041TRANSMISSION SCRIPT Ep.1TX: WEEKS 40/41/42/4329.9.79 & 6/13/20.10.79BBC-1 COLOURD O C T O R   W H O   (5H)CITY OF DEATH

by

David Agnew

TX1979

29/9/79

Producer ..... Graham Williams  
Director ..... Michael Hayes  
Script Editor ..... Douglas Adams  
P.U.M. .... John Nathan-Turner  
P.A. .... Rosemary Crowson  
A.F.M. .... Carol Scott  
Assistant ..... Jane Wellesley  
Floor Assistant ..... Sally Bates  
  
T.M. Lighting ..... Mike Jefferies  
T.M. Technical ..... John Dean  
Sound Supervisor ..... Tony Philpot  
Gram Ops ..... Ian Tomlin  
..... Scott Talbot  
Electronic Effects ..... Dave Jervis  
Vision Mixer ..... Nigel Finnis  
Senior Cameraman ..... Alec Wheal  
Crew ..... 11  
  
Film Cameraman ..... John Walker  
Camera Assistant ..... Niall Kennedy  
Sound Recordist ..... Graham Bedwell  
Sound Assistant ..... John Crossland  
Sparks ..... David Gorringer  
Film Editor ..... John Gregory  
  
Designer ..... Richard McManan-Smith  
Design Assistant ..... Sandy Garfield  
Visual Effects Designer ..... Ian Scoones  
Scarothe Mask ..... John Friedlander  
Costume Designer :..... Doreen James  
Make-up Artist ..... Jean Steward  
  
Special Sound ..... Dick Mills  
Music ..... Dudley Simpson

FILMED 30th April - 4th May 1979 in Paris.STUDIO 21st/22nd May 1979 in TC3.  
3rd/4th/5th June 1979 in TC6.



DEPT. DRAMA SERIES/SERIALS		From GRAHAM WILLIAMS	
PRODUCER OF DOCTOR WHO			
Script Editor DOUGLAS ADAMS		Project No. 02349/2721-4	Duration 4 x 25'
Title of Play, Series episode or Serial CITY OF DEATH (WORKING TITLE)			
Author (and Translator) - DAVID AGNEW		Dramatised/ Adapted by	
Director (if known) MICHAEL HAYES	Rec. Wk. & Day (if known) 21/22 May & 3, 4, 5 June	TX Week & Day (if known) SATURDAY Wk 40 -43	
Studio TC3 & TC6	Cast • Large (20 plus) / Medium / Small (6 minus)		
Approx. No. & Type of Sets	Possible Film Req. Week 18 (Paris)		
TYPE OF DRAMA Modern or Period (give date)			
SCIENCE FICTION ADVENTURE			
Comedy, Drama, Suspense, Thriller, etc.			

## BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

A crippled Jagaroth spaceship, piloted by SCAROTH, explodes on take off (from pre-historic Earth).

In 1979 Paris, the Doctor and Romana experience a "crack in time" and fall in with an English detective, DUGGAN. They uncover a plan by the COUNT and COUNTESS SCARLIONI to steal the Mona Lisa with the use of alien technology.

The Count, (whom we discover to be Scaroth in disguise) is selling off an astounding collection of art treasures to finance time travel experiments conducted for him by PROFESSOR KERENSKY.

In a room which has been sealed for centuries in the Count's cellar the Doctor discovers six more apparently genuine Mona Lisas and goes off to Renaissance Florence to find Leonardo da Vinci. He is not there, however, he has been taken by the evil CAPTAIN TANCREDI, another manifestation of SCAROTH, who is forcing him to produce more Mona Lisas. We never actually see Leonardo.

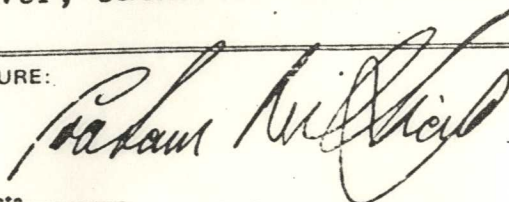
(SCAROTH has been splintered in time by the spaceship explosion and now exists in twelve different Earth times. He has been using his ability to work in cross temporal unison with himself to conduct massive art frauds and so finance his time travel machine which he hopes will take him back in time to the point where he can prevent the explosion of his spaceship.

Under the threat of the destruction of all of Paris, Romana helps him. He travels back to pre-historic times, hotly pursued by the Doctor, who has realised that the explosion of the Jagaroth spaceship was the blast of radiation which brought about the formation of amino acids in the primeval seas, and thus was the cause of life on Earth. The Doctor prevents SCAROTH from stopping the explosion. Once it has happened, he says, the course of history must not be changed.)

ANY OTHER POINTS (e.g. names of leading artists if known)

Julian Glover, Catherine Schell and Tom Chadbon. Filmed in Paris.

PRODUCER'S SIGNATURE:



Date:

23rd May, 1979

Blue Copy = BBC 1

Gold Copy = BBC 2

CAST LIST

<u>Character</u>	<u>Artist</u>
Doctor Who	TOM BAKER
Romana	LALLA WARD
Count/Scaroth/Tancredi	JULIAN GLOVER
Countess	CATHERINE SCHELL
Duggan/Jagaroth Voice 2.	TOM CHADBON
Kerensky	DAVID GRAHAM
Hermann	KEVIN FLOOD
Soldier/Jagaroth Voice 1	PETER HALLIDAY
Louvre Guide	PAMELA STIRLING
Art Lovers	ELEANOR BRON
	JOHN CLEESE



NON-SPEAKING ARTISTS

<u>Character</u>	<u>Artist</u>
Thug 1.	PAT GORMAN
Thug 2.	PETER KODAK
Thug 3.	ANTHONY POWELL
Thug 4.	MIKE FINBAR
Cafe Patron	WALTER HENRY
Artist in Cafe	JAMES CHARLTON
Customers in Cafe	LEWIS PIRELLA HAROLD SHIELDS COLIN THOMAS ELAINE WILLIAMS
Customers in Modern Art Gallery	IRIS EVERSON JULIETTE JAMES TERRY SARTAIN LEON MAYBANK
Gendarmes outside Louvre	ROBERT JOUHIER CHRISTIAN FOUCAT
Gendarme in Louvre	RODNEY CARDIFF
Louvre Guards	BRUCE CALLENDAR MAUREEN MASON
Plain-clothes Detectives in Louvre	ALFRED MOORE JAMES MUIR DAVID GLEN MIKE MUNGARVEN
Tourists in Louvre	MICHAEL JOSEPH DAVID GLEN MAGGIE PILEAU JENNY PERSIVA LEE RICHARDS FRANCES TANNER SHAN RICCO DAVID HARRIS SUE WINKLER MICHAEL BRYDON PHILLIP GRANT MIKE MUNGARVEN KAREN COOPER GEOFFREY WHITESTONE KEVIN HUDSON KEVIN SULLIVAN GRAHAM SMITH HELEN RAYE CATHY WINTER
Maid at Chateau	JANE BOUGH
Double for Julian Glover as Scaroth	RICHARD SHEEKEY



DOCTOR WHO (5H)

CITY OF DEATH

by

David Agnew

EPISODE ONE

TK SEQ.1.

Title  
Music  
00'00"

Series opening titles  
with music.

Dur: 00'28"

DOCTOR WHO LOGO at 00'16½"

S/I  
TJ1 at 00'23"/  
CITY OF DEATH

S/I  
TJ2 at 00'24½"/  
by DAVID AGNEW

S/I  
TJ3 at 00'26½"/  
PART ONE

TK SEQ.1A.

Pan R across prehistoris  
earthscape to WS Jagaroth  
spaceship.

Dur: 00'30"

00'32"  
M.l.  
00'33"



SCENE 1. INT. COMMAND DECK OF JAGAROTH  
SPACESHIP. DAY.

91.

H/A control  
cabin, earth-  
scape b/g.

Shot develops  
throughout scene  
to end on MCU  
SCAROTH at the  
controls.

/ IN EFFECT THE CONTROL  
MODULE OF A JAGAROTH  
SPACESHIP - A 'BUBBLE'  
SHAPE - AND WE ARE IN  
THE COMMAND DECK AREA,  
WHICH IS VERY SMALL AND  
CRAMPED.

SEATED AT THE CONTROL  
CONSOLE IS SCAROTH,  
THE PILOT OF THE  
SPACESHIP.

THE VOICES WE HEAR,  
APART FROM HIS OWN,  
ARE COMING VIA AN  
INTERCOM FROM OTHER  
PARTS OF THE SHIP.

VOICE ONE Twenty soneds to Warp  
Thrust.

SCAROTH Confirmed.

VOICE TWO Thrust against planet  
surface set to power three.

SCAROTH Negative. Power three  
too severe...

VOICE TWO Scaroth, it must be  
power three. It must be.

SCAROTH Warp thrust from planet  
surface is untested. At power three  
it is suicide - advise...

VOICE ONE Ten soneds to Warp Thrust.

SCAROTH Advise!

VOICE TWO The Jagaroth are in your hands. Without secondary engines we must use our main Warp Thrust. You know this, Scaroth. It is our only hope. You are our only hope.

THROUGHOUT THIS  
WE DEVELOP PAST  
SCAROTH'S HANDS ON  
THE CONTROLS TO  
HIS FACE - ALIEN,  
GREEN, WITH ONE  
EYE IN THE CENTRE  
OF HIS FOREHEAD  
AND ONLY A VESTIGE  
OF A NOSE AND  
MOUTH.

AS FAR AS HE CAN,  
HE SHOWS TENSION  
AND SOME CYNICISM.

SCAROTH And I am the only one directly in the warp field! I know the dangers!....

VOICE ONE Three, two, one...

SCAROTH What will happen if...

VOICE ONE Full power.

ENGINE NOISE  
RISES TO A  
CRESCENDOE.

TK SEQ.2.

The spaceship starts to rise, starts to diffuse and change shape.

Dur: 00'18"



SCENE 2. INT. COMMAND DECK OF JAGAROTH  
SPACESHIP. DAY.

92.

SCAROTH at  
the controls.

/ DISTORT CONTINUED.

SCAROTH STARTS TO  
WRITHE IN AGONY.  
HIS IMAGE STARTS  
TO SPLIT FROM  
ITSELF AGAIN AND  
AGAIN. AS THIS  
EFFECT HAPPENS,  
WE HEAR THE  
DISTORTED VOICES.

VOICES Help us, Scaroth, help us...  
The fate of the Jagaroth is with  
you... Help us... You are our only  
hope... our only hope... Help us...  
Scaroth... Scaroth... the Jagaroth...

THE IMAGES OF  
SCAROTH BECOME  
MORE AND MORE  
DISTORTED, THE  
VOICES MORE AND  
MORE DIFFUSE  
AND INDISTINCT,  
ENDING IN A  
VIRTUAL WHITE-OUT.

TK SEQ. 2A.

The spaceship explodes.

Dur: 00'07"

02'23"

TK SEQ.3.

EXT. EIFFEL TOWER/INT. METRO/EXT. CAFE.  
DAY.

Dur: 03'01"

MIX

Pan R past f/g  
cherry blossom  
to see Eiffel  
b/g.

/ WE ARE ON THE  
TOURISTS PLATFORM  
OF THE EIFFEL  
TOWER. THE DOCTOR  
AND ROMANA ARE  
GAZING OVER THE  
PANORAMIC VIEW.

DOCTOR Nice, isn't it?

ROMANA Yes, marvellous.

DOCTOR Marvellous, absolutely.

ROMANA Absolutely marvellous.

DOCTOR Well, I think it's  
marvellous.

ROMANA So do I, but it's not quite  
as you described it.

DOCTOR Really? How did I describe  
it?

ROMANA You said it was 'nice'./

Tight 2-S  
DOCTOR/ROMANA

DOCTOR It's the only place in the  
Universe where one can relax entirely.

ROMANA Ah! That bouquet!

DOCTOR What Paris has - it has an  
ethos... a life... it has a...

ROMANA Bouquet./

Their pov of  
Paris.



DOCTOR ... a spirit all of its own. Like a wine it has a...

ROMANA Bouquet./

Rear 2-S.

DOCTOR It has a bouquet. Like a good wine. You have to choose one of the vintage years, of course.

ROMANA What year is this?/

Tight 2-S A/B.

DOCTOR Ah, yes, well, it's 1979 actually. More of a table wine, shall we say? The randomiser is a useful device, but it lacks true discrimination. Shall we sip it and see?

ROMANA I'd be delighted. Shall we take the lift or fly?

DOCTOR Let's not be ostentatious.

ROMANA All right, let's fly then.

DOCTOR That would look silly. We'll take the lift. Come on.

Metro train  
approaches  
platform and  
stops.

M.2.  
03'32"

ROMANA Where are we going?

Tight profile  
2-S, Eiffel b/g  
out of tube  
window.

DOCTOR Are you talking philosophically or geographically?

ROMANA Philosophically.

DOCTOR Then we're going to lunch.  
I know a little place that does a  
wonderful bouillabaise. Do you like  
bouillabaise?

ROMANA Bouillabaise. Yum yum.

\_\_\_\_\_  
2-S DOCTOR/  
ROMANA sitting  
in tube in  
tunnel.

\_\_\_\_\_  
DOCTOR/ROMANA  
get off tube.

\_\_\_\_\_  
They walk off  
up platform -  
train leaves.

\_\_\_\_\_  
They emerge from  
Metro and cross  
road.

\_\_\_\_\_  
They approach  
cam, stop and  
look up - tilt  
up to poster.

\_\_\_\_\_  
They cross bridge  
by Notre Dame,  
run across road  
and recede to  
cafe.

\_\_\_\_\_  
Sinister window  
of Chateau.

\_\_\_\_\_  
LS gateway of  
Chateau. Cam  
zooms in on  
hideous face  
carved on door.



SCENE 3. INT. KERENSKY'S LAB. DAY.

139.

KERENSKY/COUNT  
enter. Pull  
back as they  
come forward.

/ BENCHES FULL OF  
EQUIPMENT.  
PRIDE OF PLACE  
IS GIVEN TO AN  
ODD LOOKING  
MACHINE.

ESTABLISH KERENSKY  
AND COUNT SCARLIONI  
ENTER HAVING HEATED  
DISCUSSION.

KERENSKY IS SHORT,  
SLIGHT AND BENIGN,  
SOMEWHAT APOLOGETIC  
IN APPEARANCE.

THE COUNT IS AUTO-  
CRATIC AND SEVERELY  
SUAVE.

KERENSKY But I can proceed no  
further, Count. Research costs 05'33"  
money. If you want results we must  
have the money.

139A,

MS KERENSKY  
with papers.  
COUNT into  
2-S.

COUNT I assure you, Professor,  
money is no problem./

KERENSKY So you tell me, Count  
Scarlioni, so you tell me every day.  
Money is no problem. Look, what do  
you want me to do about these equip-  
ment invoices - write "no problem"  
on them and send them back?

COUNT Will a million francs ease  
the immediate cash flow situation?

HE PULLS OUT A  
MASSIVE WAD OF  
NOTES AND HANDS  
THEM OVER CONTEMP-  
TUOUSLY.

KERENSKY REACTS  
WITH RELIEF AND  
PLEASURE.

140. KERENSKY Yes, Count, that will help admirably, but I will shortly need a great deal more./

H/A COUNT -  
looking at  
spider  
machine.

COUNT Yes, of course, Professor, of course, nothing must stand in the way of the work!

141. HE CROSSES TO  
THE SIDE OF THE  
LAB AS KERENSKY  
RESUMES WORK ON  
HIS EQUIPMENT./

HERMANN enters  
and into 2-S  
with COUNT.

HERMANN ENTERS.  
HE HAS OBVIOUSLY  
BEEN SUMMONED.

HE IS A TALL,  
BEARDED MAN WITH  
A MILITARY BEARING.  
DEDICATED TO THE  
COUNT AND TOTALLY  
RUTHLESS.

HERMANN Your Excellency?

THE COUNT SPEAKS  
QUIETLY SO THAT  
KERENSKY CANNOT  
HEAR - THOUGH HE  
IS TOO ENGROSSED  
TO NOTICE ANYWAY.

COUNT Ah, Hermann, that Gainsborough didn't fetch enough. I think we'll have to sell one of the Bibles.

HERMANN Sir?

COUNT Yes, the Gutenberg.

HERMANN May I suggest we tread more carefully, sir. It would not be in our best interests to draw too much attention to ourselves. Another rash of priceless treasures on the market...



COUNT Yes, I know, Hermann, I know!  
Just sell it... discreetly.

HERMANN Discreetly, sir? Sell a  
Gutenberg Bible discreetly?

141A. COUNT Well, as discreetly as  
possible. Just do it, will you?/

H/A WS.  
HERMANN leaves.

HERMANN Yes, sir, of course, sir.

142. HERMANN EXITS./

COUNT, carrot  
f/g.

THE COUNT RETURNS  
TO KERENSKY.

143. COUNT Good, Professor, excellent.  
I hope we are not ready to start  
the next test on the equipment?/

KERENSKY at  
microscope.

KERENSKY In two minutes, Count,  
just two minutes.

SCENE 4. INT CAFE. DAY.

8A. \_\_\_\_\_ / THE DOCTOR AND  
CU book pages ROMANA ARE  
being cut. SITTING AT A  
TABLE. THEY  
ARE LOOKING  
HAPPY AND  
RELAXED.

THE DOCTOR IS  
CUTTING THE  
PAGES OF A  
BOOK.

9. \_\_\_\_\_ /  
2-S DOCTOR/ ROMANA Any good?  
ROMANA.

DOCTOR Not bad. Bit boring in the  
middle.

SUDDENLY HE  
SPEAKS IN AN  
URGENT WHISPER.

DOCTOR Don't move! You might  
spoil a priceless work of art!

ROMANA FREEZES.  
WORRIED - OUT  
OF THE CORNER  
OF HER MOUTH

10. \_\_\_\_\_ /  
3-S, ARTIST ROMANA What?/  
b/g.

DOCTOR That man over there. Don't  
look!

ROMANA What's he doing?

DOCTOR Shhh!

ROMANA What's he doing?



11. DOCTOR Sketching you./  
2-S DOCTOR/  
ROMANA.
- ROMANA (EXCITED) Is he?
- SHE TURNS ROUND  
TO LOOK. AS SHE  
DOES SO, SHE  
KNOCKS OVER A  
BOTTLE WHICH  
SPILLS ON THE  
TABLE./
14. ARTIST leaves.
- THE ARTIST LOOKS  
VERY IRRITATED,  
SCRUMPLES UP THE  
DRAWING, THROWS  
IT ON THE GROUND  
AND STALKS OUT./
15. Tighter 2-S  
DOCTOR/ROMANA.
- DOCTOR I told you not to look.
- ROMANA I just wanted to see.
- DOCTOR Well, it's too late, he's  
gone now.
- ROMANA Pity, I wonder what he  
thought I looked like.
- DOCTOR Well, he threw it down  
there. Let's have a look.
- HE IS SUDDENLY  
SURPRISED TO SEE  
THAT THE PAPER IS  
NO LONGER THERE.
- Zoom in to  
CU DOCTOR.  
Wiggle FX
- THERE IS A WIERD  
SOUND EFFECT, A  
SORT OF UNREAL  
HUM, AND THE DOCTOR  
LOOKS VERY PAINED  
AND HAGGARD./
16. Artist's empty  
chair. ARTIST  
appears in it  
sketching.
- HE GLANCES ROUND  
AND IS ASTOUNDED  
TO SEE THE ARTIST  
SITTING THERE  
AGAIN SKETCHING./
- 16A. 3-S, ARTIST b/g.

M.3.  
07'28"

THE BOTTLE IS  
STANDING AGAIN.

ROMANA What's he doing?

DOCTOR Shhh!

ROMANA What's he doing?

07'35"

16B. DOCTOR He's sketching you./

2-S DOCTOR/  
ROMANA.

ROMANA (EXCITED) Is he?

16C. ARTIST leaves.

SHE TURNS ROUND  
TO LOOK AT THE  
ARTIST. AND  
KNOCKS OVER THE  
BOTTLE AGAIN./

17. THE ARTIST REGISTERS

Tight 2-S  
DOCTOR/ROMANA.

IRRITATION ANEW,  
SCRUMPLES UP THE  
DRAWING, THROWS IT  
ON THE GROUND AGAIN  
AND STALKS OUT./

DOCTOR I told you not to look.

ROMANA I just wanted to see.

DOCTOR Well, it's too late, he's  
gone now.

ROMANA Pity, I wonder what he  
thought I looked like.

Zoom in on  
DOCTOR.

DOCTOR Well, he threw it down  
there. Let's have a look.

Wiggle FX

THE WIERD HUM  
COMES AGAIN - THIS  
TIME ROMANA IS  
AFFECTED.



Include  
ROMANA R  
of frame.

ROMANA What's going on?

M.4.  
07:52"

DOCTOR I don't know, it was... as  
if time jumped a groove for a  
second.

ROMANA Well, let's have a look.

SHE PICKS UP THE  
DISCARDED SKETCH.

THE DOCTOR, MAKING  
AN EFFORT TO REGAIN  
HIS COMPOSURE AND  
GOOD HUMOUR,  
SNATCHES IT FROM  
HER BEFORE SHE CAN  
LOOK AT IT.

DOCTOR Give it to me.

(on to page 14.)

ROMANA TAKES THIS  
IN GOOD PART BUT  
IS STILL IMPATIENT  
TO SEE THE SKETCH.

THE DOCTOR UN-  
SCRUMPLES THE  
PAPER AND REGISTERS  
CONSIDERABLE SUR-  
PRISE.

17A. CU portrait. DOCTOR For a portrait of a Time  
Lady that's not at all a bad like-  
ness./

17B. 2-S DOCTOR/  
ROMANA. HE SHOWS IT TO HER.  
THE ARTIST HAS  
REPRESENTED HER  
AS A CLOCK FACE./

ROMANA That's extraordinary!

DOCTOR Yes, isn't it.

A NOTE OF WORRY  
CREEPS INTO  
ROMANA'S VOICE.

ROMANA I wonder why he did it like  
that?

DOCTOR Mmm.

ROMANA The face of the clock is  
fractured.

17C. CU DOCTOR DOCTOR Yes... Almost like a crack  
in time.../

HE CONTINUES, ALMOST  
OUT OF HIS DEPTH.

18. ROMANA rises.  
DOCTOR follows. DOCTOR A... crack... in time.../

ROMANA Let's sit outside.



SCENE 5. INT. KERENSKY'S LAB. DAY.

145.

COUNT/KERENSKY,  
carrots f/g -  
but not centre  
pedestal of  
machine.

KERENSKY AND THE  
COUNT ARE WATCHING  
THE MACHINERY AS  
IT HUMS AWAY.

WE DO NOT SEE WHAT  
IS CLEARLY THE  
MAIN PART OF THE  
MACHINE - THE PART  
WHICH IS ENGROSSING  
THEIR ATTENTION.

08'28"

KERENSKY Time, Count, it will take  
time.

Swing up and  
L to tight  
2-S.

COUNT (TO HIMSELF) Time, time,  
time (HE SNAPS OUT OF IT) Never-  
theless, a very impressive if...  
flawed demonstration. I am relying  
on you to make very fast progress  
now, Professor. The fate of many  
people is in our hands.

KERENSKY The world will have much  
to thank you for.

COUNT (CLEARLY MEANING SOMETHING  
OF HIS OWN) It will, Professor, it  
will indeed. How soon before we can  
start the next test?

KERENSKY The next one, Count? Well...

COUNT I want to see it today.

KERENSKY Today, Count?

COUNT Yes! Today!

145A.

MCU COUNT

KERENSKY Count, I think this is  
wonderful work, but I do not under-  
stand this obsessive urgency./

146.

KERENSKY reacts

COUNT Time, Professor, it is all  
a matter of time./

TK SEQ.4.

EXT. CAFE./EXT. LOUVRE. DAY.

Dur: 02'02"

\_\_\_\_\_  
2-S at table  
fav. DOCTOR.

/ THE DOCTOR AND  
ROMANA ARE SITTING  
OUTSIDE THE CAFE.  
THE DOCTOR IS  
KNOCKING BACK A  
REVIVING GLASS OF  
MINERAL WATER.

DOCTOR I think there's something  
the matter with time. Didn't you  
feel anything?

ROMANA Just a twinge. I didn't  
like it.

DOCTOR Yes, it must be because I've  
crossed the time fields so often.  
No-one in there seemed to notice any-  
thing. You and I exist in a special  
relationship to time, you know.  
Perpetual outsiders.

ROMANA Oh, don't be so... portentous.

THE DOCTOR UNFOLDS  
THE DRAWING AGAIN  
AND LOOKS AT IT.

DOCTOR Well, what do you make of  
that then?/ Eh?

\_\_\_\_\_  
o/s DOCTOR  
at sketch.

ROMANA Well, at least on Gallifrey  
we can capture a good likeness.  
Computers can draw.../

\_\_\_\_\_  
2-S A/B.

DOCTOR What! Computer pictures!  
You sit in Paris and talk of computer  
pictures! Listen, I'll take you  
somewhere and show you some real  
paintings painted by real people!

ROMANA What about the time slip?



DOCTOR Never mind about the time slip. We're on holiday. Come on.

M.5.  
09'56"

DOCTOR/ROMANA  
cross road and  
approach cam  
up pavement.

THEY LEAVE THE  
CAFE AND HURRY  
OFF TO THE LOUVRE.

VWS Place de  
la Concorde.  
They walk in  
direction of  
Tuileries.

2-S DOCTOR/  
ROMANA finish  
crossing Place  
de la Concorde  
and hurry  
towards entrance  
to Tuileries.

Through wrought  
iron of gate f/g  
- DOCTOR/ROMANA  
recede down  
Tuileries path  
towards Louvre.

They cross road  
outside forecourt  
and recede towards  
Louvre.

DOCTOR There we are - the Louvre!  
One of the greatest art galleries in  
the whole Galaxy.

They recede  
across forecourt,  
to entrance, up  
steps and inside.

ROMANA Nonsense! What about the  
Academia Stellaris on Sirius Five?

DOCTOR Oh no, oh no.

ROMANA Or the Solarian Pinaquotheque  
at Strikian?

DOCTOR Oh no, no.

ROMANA Or the Braxiotel Collection?

DOCTOR No, no, no, no, no, no, no.  
This is the Gallery. The only gallery  
in the known Universe which has a  
picture like...

SCENE 6. INT. LOUVRE. DAY.

332.

Mona Lisa.  
Track back to  
reveal DOCTOR/  
ROMANA.

/ WE ARE LOOKING  
AT THE MONA LISA.

DOCTOR (EXTRAVAGANTLY) The Mona  
Lisa!

SEVERAL PASSERS  
BY ARE STARTLED  
BY THE DOCTOR'S  
GESTURE.

ONE MAN IN  
PARTICULAR, WHOM  
WE SHALL COME TO  
KNOW AS DUGGAN,  
LOOKS AT HIM  
SUSPICIOUSLY.  
HE IS A RATHER  
DOWN AT HEEL  
SAM SPADE TYPE,  
WHO THINKS HE  
CAN LOOK AFTER  
HIMSELF, IN HIS  
MID THIRTIES.

A VERY BEAUTIFUL  
WOMAN WHOM WE  
SHALL COME TO  
KNOW AS THE  
COUNTESS SCARLIONI,  
IS AT THE MOMENT  
ONLY ONE OF THE  
CROWD. SHE  
CONSTANTLY FIDDLES  
WITH A BRACELET  
ON HER WRIST.

ROMANA Mmm. It's quite good, isn't  
it?

DOCTOR Quite good! That's one of  
the great treasures of the Universe  
and you say 'quite' good! 11'26"

ROMANA (WARNINGLY) The World,  
Doctor, the world...

DOCTOR What are you talking about?



ROMANA Not the 'universe' in public,  
Doctor, it only calls attention.

DOCTOR I don't care! This is one  
of the great treasures of the Universe.

ROMANA Shhh!

333. DOCTOR I don't care! Let them  
gawp. Let them gape. What do I care!/  
-----

DUGGAN - see  
gun. Pan to  
COUNTESS.

ROMANA HAS BEEN  
STUDYING THE  
PAINTING./

334. ROMANA/DOCTOR  
A/B.

ROMANA Why hasn't she got any eye-  
brows?

DOCTOR What? Is that all you can  
say? No eyebrows? We're talking  
about the Mona Lisa. The Mona...  
Good Lord, you're right - she hasn't  
got any eyebrows, has she? Do you  
know I never noticed that before.

THE DOCTOR MOVES  
CLOSER TO THE  
PAINTING TO HAVE  
A GOOD PEER.

DUGGAN IS TAKING  
A KEEN BUT CIRCUM-  
SPECT INTEREST IN  
THE DOCTOR'S  
BEHAVIOUR.

AS HE PUTS HIS  
HAND IN HIS POCKET  
A SLIGHT MOVEMENT  
OF HIS JACKET  
REVEALS TO US THAT  
HE IS CARRYING A  
REVOLVER./

335. GUIDE and PARTY  
approaching.

MEANWHILE WE HEAR  
THE DRONING VOICE  
OF A GUIDE APPROACHING.

GUIDE And over here, ladies and gentlemen, we have possibly the most famous exhibit in this gallery - the Mona Lisa - La Giaconde - painted by Leonardo Da Vinci, 1452-1519.

Hold GUIDE  
into 2-S  
with DOCTOR

THE GUIDE COMES  
UP TO THE DOCTOR  
AND DISCREETLY  
MOVES HIM ON.

GUIDE Excuse me, m'sieur.

DOCTOR Yes? What is it?

GUIDE Could you please move along?  
Other people wish to enjoy this picture./

336.

ROMANA. Hold  
her into 3-S  
with DOCTOR/  
GUIDE.

ROMANA (TO DOCTOR) What did she  
say?/

336A.

CU DOCTOR.  
Wiggle FX

336B.

DOCTOR She said.../

GUIDE and  
PARTY approach.  
Hold on GUIDE.

M.6.  
12'17"  
12'22"

THE GUIDE SEEMS  
TO HAVE GONE BACK  
A FEW PACES AND  
EVERYONE ELSE IS  
REPEATING THEIR  
MOVES OF A FEW  
SECONDS BEFORE.

THIS IS ACCOMPANIED  
BY THE SAME WIERD  
SOUND EFFECT AS  
BEFORE.

GUIDE ...the Mona Lisa - La Giaconde - painted by Leonardo da Vinci, 1452-1519. Excuse me, m'sieur. Could you please move along? Other people wish to enjoy this picture./

337.

ROMANA  
Wiggle FX  
Pan her R to  
DOCTOR.

THE DOCTOR REACTS  
AS BEFORE BUT  
APPARENTLY MORE SO.  
HE STAGGERS BACK-  
WARDS LOOKING VERY  
ILL.

M.7.  
12'35"



ROMANA HAS CLEARLY  
BEEN AFFECTED TOO.

ROMANA What did she say?

Hold DOCTOR R  
to COUNTESS.  
He falls.

THE DOCTOR STAGGERS  
IN AN ALMOST  
EXAGGERATED WAY  
TOWARDS THE COUNTESS  
WHO IS SITTING ON A  
SEAT. HE COLLAPSES  
INTO HER LAP.

SHE PUSHES HIM OFF  
AND HE FALLS TO THE  
FLOOR - WITH THE  
BRACELET IN HIS HAND.

DUGGAN RUSHES FORWARD  
AND ELBOWS HIS WAY  
THROUGH THE CROWD  
THAT HAS GATHERED.

DUGGAN All right, stand back,  
everybody. Stand back.

12'50"

HE HELPS THE DOCTOR  
TO HIS FEET, WITH  
SOME DIFFICULTY.

DUGGAN Are you all right, sir?

DOCTOR Ooh, yes. I just dented my  
head on your gun, that's all.

DUGGAN What on earth...

ROMANA Oh, don't take any notice of  
him. He's just having one of his  
funny turns./

337A. CU DOCTOR.

DOCTOR One of my funny turns! The  
whole world took a funny turn./

337B. GROUP shot  
A/B.

ROMANA Come on, Doctor.

ROMANA HUSTLES  
THE DOCTOR OUT.

Hold DUGGAN R  
past COUNTESS.  
Hold on COUNTESS.  
She gestures.

DUGGAN FOLLOWS  
THEM.

M.8.  
13'11"

THE COUNTESS  
GESTURES SLIGHTLY  
TO A MAN WHO HAS  
REMAINED DISTANT  
FROM THESE PRO-  
CEEDINGS./

337C.

MCU THUG.  
He clocks.

HE NODS AND LEAVES.

337D.

COUNTESS A/B.  
THUG leaves  
b/g. Hold her.



SCENE 7. INT. KERENSKY'S LAB. DAY.

147. 3-S, carrots f/g. / THE COUNT AND  
KERENSKY HAVE  
CLEARLY JUST BEEN  
WATCHING ANOTHER  
EXPERIMENT.

HERMANN IS WITH  
THEM AS WELL.

COUNT Excellent, Professor,  
excellent.

13'23"

KERENSKY .... an unfortunate side  
effect.

COUNT/KERENSKY  
come forward.

COUNT Not at all, Professor. The  
work progresses well. Now I want  
you to find a way to vastly increase  
the time span.

KERENSKY I am not certain, Count,  
you see Einstein says that...

COUNT I am not paying Einstein,  
Professor, I am paying you. Now,  
continue with the work.

KERENSKY You are stretching me to  
the limit, Count.

COUNT Only thus is true progress  
ever made. You as a scientist  
should be the first to appreciate  
that.

KERENSKY Oh, I do, Count, I do. I  
appreciate many things. I appreciate  
walks in the country, I appreciate  
sleep, regular meals...

COUNT R to 2-S  
with HERMANN.

COUNT Hermann.

HERMANN Yes, Excellency.?

COUNT Would you please prepare for the Professor half a dozen escargots aux beurre, followed by an entrecote Bourdelaise with haricots verts and pommes sautes. Served directly here to the laboratory. With a bottle of Chambertin - my own. Oh, better make that half a bottle. We wouldn't want to interfere with the work, would we, Professor?/

148.

KERENSKY.  
Hold him R  
to COUNT.

KERENSKY Count, I would really like to get some sleep.

COUNT sweeps  
out. Hold  
ON KERENSKY.

COUNT Hermann, cancel the wine and bring the vitamin pill. I shall be upstairs. We must press forward. M.9.  
14'22"



TK SEQ.5.

EXT. PARIS STREETS/EXT. CAFE. DAY.

Dur: 03'02"

Tight on postcard  
of Eiffel Tower.  
It is removed to  
reveal DOCTOR/  
ROMANA approaching  
up collonade -  
followed by  
DUGGAN.

/ THE DOCTOR AND  
ROMANA, NOT AT  
THEIR BEST  
FOLLOWING THEIR  
EXPERIENCE IN  
THE LOUVRE,  
MAKE THEIR WAY  
BACK TO THE  
CAFE.

DOCTOR/ROMANA  
approaching cam  
along collonade.  
Crab R behind  
pillar to see  
DUGGAN following  
on the outside  
of the collonade.

/ FOLLOWED IN A  
SINISTER FASHION  
BY DUGGAN.

DOCTOR/ROMANA  
approach into MS  
and look at books  
on f/g bookstall.  
DUGGAN stops b/g,  
then into MCU at  
same bookstall.

IS along towpath,  
branches f/g.  
DOCTOR/ROMANA  
approach cam  
along towpath.

DUGGAN running  
along pavement.

DOCTOR/ROMANA  
approach cam up  
towpath steps -  
see DUGGAN  
following on  
opposite side  
of river.

Pan L off painting to see  
DUGGAN hurrying  
along in pursuit  
past picture  
stalls.

Tilt down tree to  
DOCTOR/ROMANA  
being followed by  
DUGGAN. Tighten  
on DOCTOR. He  
leaves frame and  
is replaced by  
DUGGAN.

DOCTOR/ROMANA up  
to cafe table and  
sit. WIATER up  
with menu.

2-S DOCTOR/  
ROMANA fav.  
ROMANA.

ROMANA Doctor... you realise we  
were being followed? 16'26"

DOCTOR Yes, all the way from the  
Louvre - by that idiot with the gun.

ROMANA Oh, you did notice.

DOCTOR Well, of course I noticed.

ROMANA Well what do you think he  
wants?

DOCTOR Look in your pocket...  
Other pocket.

ROMANA PRODUCES  
THE COUNTESS'S  
BRACELET.

ROMANA What's this?/

CU DOCTOR.



DOCTOR The woman I bumped into  
was wearing it./

---

2-S fav.  
ROMANA.

ROMANA You mean you stole it from  
her?

DOCTOR Look at it.

ROMANA It's a micromeson scanner!

---

CU DOCTOR DOCTOR That's right./She was using  
it to get a complete report on all  
the alarm systems round the Mona Lisa.

ROMANA You mean she's trying to  
steal it?

DOCTOR It's a very pretty painting./

---

2-S fav.  
ROMANA.

ROMANA It's a very sophisticated  
device for a level five civilisation./

---

CU DOCTOR

DOCTOR That? That's never the  
product of Earth civilization./

---

2-S fav.  
ROMANA

ROMANA What - you mean an alien's  
trying to steal the Mona Lisa?

DOCTOR It is a very pretty painting.

ROMANA EXAMINES  
THE BRACELET./

---

CU DOCTOR

DOCTOR Romana.

ROMANA (NOT LOOKING UP) Yes.

DOCTOR You know, I think something  
very funny's going on. You know  
that man who was following us?

ROMANA Yes./

---

MCU DUGGAN

DOCTOR Well, he's standing behind  
me poking a gun in my back.

Tilt down to  
gun.

DUGGAN All right, you two, into  
the cafe.

HE MOTIONS  
THEM INSIDE.

SCENE 8. INT. CAFE. DAY.

19. \_\_\_\_\_ / DUGGAN MARCHES  
DOCTOR/ROMANA/  
DUGGAN enter THE DOCTOR AND  
b/g. They come ROMANA IN AND  
to table f/g ACROSS TO A  
and sit. TABLE.

DOCTOR Patron! Three glasses of  
water. Make them doubles.



SCENE 9. INT. CHATEAU LIBRARY. DAY.

272.

COUNT.  
See COUNTESS  
over his  
shoulder.

THE COUNT AND  
COUNTRESS ARE IN  
THE LIBRARY.

THE COUNTESS IS  
CLEARLY AGITATED,  
BUT IS DOING HER  
BEST TO CONCEAL  
THE FACT.

COUNT ...and then?

COUNTESS Then I had that fool of  
a detective followed.

COUNT      Why?

273.

COUNTESS Reasons./

COUNT

274.

COUNT Please do not play games./

2-S A/B.

COUNTESS What else have I been  
doing all these years?

COUNT Following instructions.

THE COUNTESS  
SMILES AT HIM  
ARCHLY.

COUNT      Go on.

277.

COUNTESS This detective, Duggan.  
He annoyed me. He's stopped watching  
the painting and started watching me./

COUNT

COUNT Oh, showing a glimmering of intelligence at last. Perhaps we should deal with him... No, he's too stupid to bother us seriously./

278.

2-S A/B.

COUNTESS And then something else happened today... in front of the painting.

COUNT Yes?

279. COUNTESS Well, this tall man I had not seen before... he fainted./  
COUNT

280. COUNT You are getting jumpy. He was probably overcome by your charms./  
COUNTESS

281. COUNTESS Only that as he fell he somehow managed to get the bracelet off my wrist./  
COUNT

282. COUNT (THUNDERSTRUCK) What! And you let him?/  
COUNTESS

283. COUNTESS Well, I had no choice. There was rush, and confusion. It was well organised, I'm sure./  
COUNT  
He rises.

284. COUNT That bracelet...  
COUNTESS

285. COUNTESS We'll get it back./ The matter is in hand even now./  
COUNT.

COUNT, DESPERATELY  
ANNOYED AND WORRIED,  
BUT TRYING TO ACCEPT  
HER ASSURANCES.

COUNT I trust you will be...

286. COUNTESS Discreet?/ Of course.  
COUNTESS



SCENE 10. INT. CAFE. DAY.

20. \_\_\_\_\_ / IN CONTRAST TO  
DOCTOR with gun "DISCREET" WE  
pointing at his CUT TO THE DOCTOR,  
head. ROMANA AND DUGGAN  
IN THE CAFE WITH  
THEIR HANDS UP.

20X. \_\_\_\_\_ / TWO THUGS ARE  
WS GROUP WAVING GUNS AT  
THEM.  
  
ONE OF THE THUGS  
IS THE MAN THE  
COUNTESS SIGNALLED  
TO IN THE LOUVRE.

DOCTOR What bracelet?

20Y. \_\_\_\_\_ UNDER THREAT  
ROMANA PASSES HIM  
THE BRACELET/AND  
CU gun - bracelet HE SLIPS IT OVER  
is slipped over THE BARREL OF  
the barrel. THE THUG'S GUN.

20A. \_\_\_\_\_ LE PATRON IS  
SERVING DRINKS TO  
OTHER CUSTOMERS  
UNCONCERNEDLY.  
IT IS A HALLMARK  
OF HIS CHARACTER  
THAT HE REMAINS  
TOTALLY UNFAZED  
BY ANYTHING THAT  
HAPPENS IN HIS  
CAFE.

20B. \_\_\_\_\_ THE THUGS BACK  
OUT CAUTIOUSLY  
WITH THE BRACELET./  
DOCTOR/ROMANA/  
DUGGAN.

ROMANA You all right?

21. \_\_\_\_\_ DOCTOR Oh yes, I'm just relaxing  
and enjoying Paris./  
DUGGAN

DUGGAN All right, that's enough.  
Very cleverly staged but you don't  
fool me.

- 22A. DOCTOR/ROMANA  
o/s DUGGAN. DOCTOR What are you talking about?
- DUGGAN Your men who were in here just now./
- DOCTOR My men? Those thugs?
- DUGGAN Your thugs.
- DOCTOR Are you suggesting those men were in my employ?
- DUGGAN Yes.
- 22B. MCU DUGGAN DOCTOR I don't know if you noticed, but he was pointing a gun at me. Anybody in my employ who behaved like that I'd sack him on the spot./
- 22C. DOCTOR/ROMANA.  
o/s DUGGAN. DUGGAN Except that I know you arranged for them to hold you up as a bluff. You're trying to put me on a false scent./
- DOCTOR You're English, aren't you?
- DUGGAN Yes.
- DOCTOR Patron! I thought I ordered three glasses of water!
- LE PATRON BRINGS  
THEM THREE WATERS.  
HE CLEARLY REGARDS  
THE GUN AS BEING  
NONE OF HIS  
BUSINESS.
- DUGGAN Listen you...
- 22D. DUGGAN DOCTOR Doctor./
- 22E. DOCTOR/ROMANA  
o/s DUGGAN. DUGGAN What's Scarlioni's angle?/



DOCTOR Scarlioni's angle? Never heard of it. (TO ROMANA) Have you ever heard of Scarlioni's angle?

ROMANA No, I was never any good at geometry.

23. DOCTOR Who's Scarlioni?/  
DUGGAN

24. DUGGAN Count Scarlioni. Everyone on earth's heard of Count Scarlioni./  
DOCTOR/ROMANA

25. DOCTOR Ah, well, we've only just landed on earth./

DUGGAN. He gets up and walks off.

DUGGAN LOOKS AT THEM LONG AND HARD - AND DECIDES THEY'RE LOONIES.

DUGGAN Right. That's it. I give up. You're crazy.

HE STARTS TO LEAVE.

DOCTOR Crazy enough to want to steal the Mona Lisa.

M.10.  
20'19"

27A. DUGGAN STOPS./  
DOCTOR/ROMANA.

DOCTOR Or at least be interested in someone who might want to steal the Mona Lisa./

DUGGAN

DUGGAN RETURNS TO THE TABLE.



SCENE 11. INT. CHATEAU LIBRARY. DAY.

287. TWO THUGS. THE COUNT IS  
Widen to TOYING WITH  
GROUP. THE BRACELET.

COUNT      Good, thank you. You may  
go.

THE TWO THUGS  
FROM THE CAFE  
DEPART - UNDER  
HERMANN'S EAGLE  
EYE./

287A, COUNT

288. HERMANN COUNT But not good enough. (TO  
HERMANN) Kill them./

289. HERMANN The detective and his  
friends, Excellency?  
COUNT

290. HERMANN COUNT No, Hermann, those two fools./

HERMANN With pleasure, Excellency.

291. COUNT HE BOWS AND GOES./

292. COUNT So - one was interested in  
you and the painting, the other in  
this bracelet?/  
COUNTESS

293. COUNT COUNTESS Yes./

294. COUNT I should like to meet them./  
COUNTESS

295. COUNT COUNTESS Of course. Just tell  
Hermann./

296. COUNT No, my dear, you tell Hermann./

296A. WS-COUNTESS exits.

296B. WS-COUNTESS exits. SHE EXITS WITH  
LITTLE GRACE./

COUNT THE COUNT CONTINUES  
TO PERUSE THE BRACELET.



SCENE 12. INT. CAFE. DAY.

28.

DOCTOR/ROMANA/  
DUGGAN at table.

/ THE DOCTOR,  
DUGGAN, ROMANA  
AT THE SAME  
TABLE.

DUGGAN IS HOLDING  
FORTH WITH UNDIS-  
GUISED ENJOYMENT.

DUGGAN So you can imagine the  
furore...

ROMANA The what?

DUGGAN Furore. The whold Art  
World in an uproar...

ROMANA Oh, the furore.

DUGGAN Masterpieces that apparently  
have been missing for centuries are  
just turning up all over the place.

DOCTOR All fakes, of course.

DUGGAN Well, got to be, haven't  
they? Haven't they?

ROMANA Are they?

DUGGAN They're very, very good ones.  
They stand up to every scientific  
test.

DOCTOR Really? What and the only  
connection in all this is the Count?

DUGGAN Yes.

DOCTOR So...

29. DUGGAN Nothing dirty can be proved  
though. He's clean, absolutely  
clean. So clean he stinks./  
\_\_\_\_ DOCTOR

30. DOCTOR He isn't clean anymore. The  
Countess has the bracelet./  
\_\_\_\_ DUGGAN

31. DUGGAN What's that bracelet worth?/  
\_\_\_\_ DOCTOR/ROMANA/  
DUGGAN.

DOCTOR Well, it depends on what you  
want to do with it. Ouch...

DUGGAN What?/  
\_\_\_\_\_

THE DOCTOR HAS  
GLANCED BEHIND  
HIM - TWO MORE  
THUGS HAVE COME  
IN.

32. DOCTOR Do you know I think we're  
being invited to leave.

\_\_\_\_ 3-S f/g,  
THUGS b/g.

M.11.  
22'18" ↓

THE THUGS MAKE  
IT CLEAR THAT  
THEY ARE IN NO  
MOOD TO BE TRIFLED  
WITH AND THEY'D  
BETTER GET A MOVE  
ON.



SCENE 13. INT. CHATEAU LIBRARY. DAY.

297.

COUNTESS and  
reflection in  
mirror.  
Admit HERMANN.

THE COUNTESS IS  
LEANING AGAINST  
THE MANTLEPIECE.

HERMANN ENTERS  
SILENTLY BEHIND  
HER.

HERMANN You rang, my lady?

22'37"

COUNTESS Yes, Hermann. Where is  
the Count?

HERMANN Down in the laboratory, my  
lady.

COUNTESS With that Professor again?

SHE IS CLEARLY  
IRRITATED THAT  
HE SPENDS SO  
MUCH TIME WITH  
KERENSKY.

HERMANN No, my lady. Professor  
Kerensky is resting in his room.

THE COUNTESS IS  
PLEASANTLY SURPRISED.

COUNTESS Oh! Thank you, Hermann.

M.12.  
22'53"

Hold COUNTESS  
to door.

COUNTESS EXITS.

SCENE 13A. INT. KERENSKY'S LAB. DAY.

192A.

Hold COUNT L  
across lab to  
mirror.

THE COUNT CROSSES  
THE ROOM PURPOSE-  
FULLY AND STOPS  
IN FRONT OF A  
SMALL MIRROR.

SCENE 14. INT. CORRIDOR OUTSIDE LIBRARY.  
DAY.

300.

COUNTESS approaches  
down corridor.  
Pan her R to  
door.

THE CORRIDOR IS  
HUNG WITH MANY  
OLD PAINTINGS,  
CLEARLY OF GREAT  
VALUE, REMBRANDTS,  
RUBENS, ETC. ARE  
THEY GENUINE?

THE COUNTESS  
LEAVES THE LIBRARY  
AND WALKS ALONG TO  
A DOOR SET FURTHER  
DOWN THE CORRIDOR.

SHE MAKES TO OPEN  
IT AND IS SURPRISED  
TO FIND IT IS  
LOCKED.

SHE TRIES THE  
HANDLE SEVERAL  
TIMES AND CALLS.

COUNTESS Carlos? Carlos?



SCENE 15. INT. KERENSKY'S LAB. DAY.

192A.	<u>MS COUNT looking</u> in mirror.	/ THE COUNT STANDS BEFORE THE MIRROR.  HE CONSIDERS HIS FACE CAREFULLY.  HE HEARS THE COUNTESS CALLING, BUT IGNORES IT.
193.	<u>CU COUNT'S</u> face - skin is torn off	HE RAISES HIS HANDS TO HIS FACE/ AND RIPS APART THE SKIN TO REVEAL UNDERNEATH THE HIDEOUS FEATURES OF THE JAGAROTH./
193X.	<u>Jagaroth head</u> turns to cam. Zoom in on central eye.	<u>COUNTESS</u> (OOV) Carlos!

23'32"  
segue  
Title  
Music

TK SEQ.6.

Closing titles with music.

Dur: 00'50"

S/I TJs

1. Doctor Who  
TOM BAKER
2. Romana  
LALLA WARD
3. Count  
JULIAN GLOVER
4. Countess  
CATHERINE SCHELL
5. Duggan  
TOM CHADBON
6. Kerensky  
DAVID GRAHAM
7. Hermann  
KEVIN FLOOD
8. Louvre Guide  
PAMELA STIRLING
9. Incidental Music  
DUDLEY SIMPSON  
Special Sound  
DICK MILLS
10. Production Assistant  
ROSEMARY CROWSON  
Production Unit Manager  
JOHN NATHAN-TURNER  
Director's Assistant  
JANE WELLESLEY  
Assistant Floor Manager  
CAROL SCOTT





11. Film Cameraman  
JOHN WALKER  
Film Recordist  
GRAHAM BEDWELL  
Film Editor  
JOHN GREGORY
12. Studio Lighting  
MIKE JEFFERIES  
Studio Sound  
ANTHONY PHILPOT  
Technical Manager  
JOHN DEAN  
Senior Cameraman  
ALEC WHEAL
13. Visual Effects Designer  
IAN SCOONES  
Electronic Effects  
DAVE JERVIS  
Vision Mixer  
NIGEL FINNIS  
Video-Tape Editor  
ROD WALDRON
14. Costume Designer  
DOREEN JAMES  
Make-up Artist  
JEAN STEWARD
15. Script Editor  
DOUGLAS ADAMS
16. Designer  
RICHARD McMANAN-SMITH
17. Producer  
GRAHAM WILLIAMS
18. Directed by  
MICHAEL HAYES  
(c) BBC 1979

Duration of programme: 24'25"

24'24"  
Music  
Ends.